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The College News

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ARDMORE and BRYN MAWR, PA., WEDNESDAY, FEBRUARY 11, 1959

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Two Of National Awards Go To Bryn Mawr; Lattimore, Miss Swindler Honored For Scholarship



Mr. Lattimore and Miss Swindler after receiving NCLS prizes.

Hannah Arendt Lectures On Freedom and Politics

To discuss so broad a topic as Politics and Freedom in one lecture, said Dr. Hannah Arendt in beginning the 1902 Lecture delivered Monday afternoon in the Common Room, is possible only because even a series of lectures would prove inadequate for the task.

Dr. Arendt, currently a professor at Princeton University and the author of "Origins of Totalitarianism" and "The Human Condition," has achieved considerable renown for her work in the field of political science.

The freedom which Dr. Arendt discusses is not inner freedom; it is, rather, the free-man's status, the condition of liberty from which man derived the concept, inner freedom. "This freedom," says Dr. Arendt, "is related to politics like two sides of the same nickel."

Nevertheless, the presence of politics in a state does not guarantee freedom; on the contrary, what is known of totalitarianism may cause man to consider politics incompatible with freedom. While 17th and 18th century philosophers tended to associate politics with the

security which made freedom possible, later theorists have considered the two diametrically opposed.

This tradition of supposing freedom to be freedom from politics began with Plato and Aristotle and continued throughout the Christian Era. Despite this universality, however, it can be seen that Freedom is the actual *raison d'être* of Politics.

Freedom is the principle which inspires politics; only as long as

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Lewis Discusses Art And Religion

Hywel D. Lewis, Visiting Professor of Philosophy, delivered the De Laguna Lecture in Philosophy last night. His topic, based on a section from a forthcoming book, was "Imagination in Art and Religion."

The artist must find something to say in a novel manner. If he loses his novelty, he loses his art, Mr. Lewis pointed out. The essence lies in the new experience of things through symbolic representation. The symbols do not come out of the void, but out of one another.

Art requires that the artist's past live in the present. It should be absorbed in his work, but not be easily detected. The true artist will skillfully exploit his artistic heritage.

Art begins with the transmutation of the old into the new. Thus the artist requires artistic conventions within which to create, so that his work can be understood as art. One of the defects of modern art may be traced to this source. Modern artists feel the need to say new things in new ways. They try to bring "inspirations out of the void without ancestry or affiliation." An absence of convention leaves only banality. Mr. Lewis found this most prevalent in novels and plays rather than other art forms.

Creative work in its newness may not be understood because of the lack of convention to aid in the comprehension of it. The most important concept is that new art must "be parasitic on the old,"

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Miss Mary Hamilton Swindler, Professor Emeritus of Classical Archaeology, and Mr. Richmond Lattimore, Professor of Greek, are the recipients of two of ten prizes awarded nationally by the American Council of Learned Societies. The prizes, each bearing a stipend of \$10,000, are presented to eminent scholars in the various fields of the humanities.

Miss Swindler taught at Bryn Mawr from 1912 to 1949. In 1961 she won the American Association of University Women Award for her contributions in research and teaching in the field of classical archaeology.

Mr. Lattimore, noted for his poetry and translations, has been teaching at Bryn Mawr since 1935. In 1958 he received an honorary degree of Doctor of Laws from Dartmouth College.

The Council announced these awards this month at its fortieth annual meeting in Rochester, New York. The prizes were based on outstanding past achievement and carry no responsibilities or restrictions. The ACLS, a non-profit federation of twenty-nine societies in the humanities and social sciences, presented these prizes for the first time last year.

Semester Opened By Mrs. Marshall

In one of the first of the duties she assumes as acting president of the college during the absence of President Katherine McBride, Dorothy N. Marshall opened the second semester with an address on the problems of the college president in general and of Miss McBride in particular. About the first subject, she said, she knew practically nothing; about the second, a great deal.

The period during which Miss McBride has held office was an especially difficult one for the college president, Mrs. Marshall noted, citing one of the few sources she had been able to find on this subject. During the second World War the faculties of colleges around the country were greatly reduced. Then,

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'Hot Tamale', Hot Jazz To Liven Cold Weekend

Revolution and Rebels Amount to Adventures

Friday, February 13 and Saturday, February 14 will be big days for the class of 1962. After several weeks of trying to squeeze a few hours of sleep in between classes, studying, rehearsals, set-painting, sewing, learning lines and worrying, the Freshman class will burst forth with its production of "Hot Tamale."

The play, written by Elaine Cottler and directed by Isobel Kramen, is a satire on the present Cuban situation. Mary Jane, a junior at Bryn Mawr; Henry Fredericks, a young writer; Bubbles Baxter, a girl tennis champ; and Sonny Valley, a male ski bum, bored with a dull summer in New York, hear of the eruption of a revolution in the tiny Latin American country of Tamale. In search of adventure they decide to join the Tamalian rebel forces against the dictator, El Bastardo. And adventure they do find!

The main characters in the cast are:

Mary Jane	Rob Colby
Henry Fredericks	Allison Baker
Sonny Valley	Ellen Corcoran
Bubbles Baxter	Sheri Ortner
Zorro Gonzales	Marion Coen
Vera Cruz	Barbara Weinstein
Poncho	Abby Wooton
Roberto	Abby Brill
Jose	Nina Sutherland
Desi	Maggie Schiele
Maria	Ann McKee
Eleanor Harvardman	Hester Pepper
Neelson Harvardman	Margaret Norman

Notice

The Philosophy Club announces a lecture, "The Person and Human Individual," to be given on Tuesday, February 17 at 8:00 p.m. in the Ely Room, Wyndham.

The lecture will be given by Grace Meade Andrus de Laguna, Professor Emeritus of Philosophy here at Bryn Mawr. Renata Adler, club president announced that the lecture had previously been given before a philosophical society.

Show and Open House, Dance, and Concert Will Brighten BMC

Freshman show weekend proclaims the end of a dreary winter with a bright rush of fun and excitement. As a climax to the yet mysterious events of hell week, the weekend is full of party, show and music.

On Thursday night the first dress rehearsal of Hot Tamale, the freshman show, will be given at 8:30 in Goodhart for the maids and porters.

Dress Rehearsal

On Friday the final dress rehearsal will be given, also at 8:30. Admission charge will be \$.60 per person. After the show there will be an open house at Radnor, replete with orchestra, to which all are invited, with or without dates. Stag boys will be there. Admission will be charged.

Saturday evening Hot Tamale will be presented in its final form. Curtain time is 8:30 and admission is \$1.20. At the intermission the freshman will auction off the play posters to halls and classes. The freshman class animal will also be veiled at the show after being kept a carefully guarded secret from the sophomores. The animal has some part in the play and must be kept on campus for 24 hours preceding the show.

Dance to Follow

After the freshmen have given the final word in play production there will be a formal dance in the gymnasium. The Undergraduate Association will sponsor "Rebels' Rendezvous" from the end of the play until 2:00 A.M. The Purple Knights of Williams College will play dance music, the Bryn Mawr Octangle will sing and the new hits from Hot Tamale will be reviewed. Admission is \$3.00 per couple.

On Sunday Williams' Purple Knights will present a jazz concert, probably in Applebee barn, from 2:00 to 4:00.

Marcy Tench, social chairman for the college, says, "We plan to make this the biggest weekend of the year."

Geology Department Introduces Mineral Collection Recently Donated To The College By G. Vaux, Jr.

by E. Anne Eberle

As of last Saturday the Bryn Mawr geology department has a new feather in its cap, or rather a new mineral collection in hand. It is the George Vaux, Jr. Mineral Collection, which was presented to the College in ceremonies complete with lecture, tea, and the presence of many local mineralogists and alumnae of the BMC geology department. Present geology students were also involved but they participated more than observed, as they guarded the "more desirable" minerals, such as the gold and a natural diamond, and answered questions.

The first part of the proceedings was a lecture on "Extra-terrestrial Mineralogy," given by Dr. Brian H. Mason, Curator of Physical Geology and Mineralogy at the American Museum of Natural History in New York.

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Dr. Watson and Dr. Mason inspect Vaux Collection.

THE COLLEGE NEWS



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A Reinforced Endorsement

It must be understood at the outset that not one of the colleges, including Bryn Mawr, which have protested the so-called "Mundt amendment" to the National Defense Education Act, has objected to the oath of allegiance required by that amendment. To require such an oath is presumably the prerogative of government. The controversial provision of the amendment is that which makes prerequisite to receiving funds the filing of an affidavit by a student to the effect that "he does not believe in, and is not a member of and does not support any organization that believes in or teaches the overthrow of the United States Government by force or violence or by any illegal or unconstitutional methods".

This disclaimer affidavit is a most amazing piece of work. It proposes to require from a seventeen-year-old student a legally binding assurance that any and all organizations he may believe in (whatever that means), belong to or support are not subversive. No list or subversive organizations is given or referred to in the Act. If the provision were enforced any dispute would resolve itself into a question of who determines whether an organization is subversive or not; the usual test is the famous Attorney General's List, which is compiled from organizations mentioned in security hearings, or, in other words, from hearsay evidence.

If the government of the United States has the constitutional or statutory right to control what a person believes, we are not aware of it. Paradoxically, because the colleges and universities are responsible for the administration of the oath and affidavit, those very institutions which most encourage freedom of thought find themselves accountable for the beliefs of their students: so closely bound are academic freedom and civil liberty.

We might add that the affidavit attached to this Act in aid of students, while no such requirement is attached to old age, farm or other benefits, implies that students are a particularly suspect group.

The College, in making a decision on participating in the loan program under these conditions, is in a doubly difficult position: first, benefits to students must be reconciled with principle; secondly, the position of the College must not impute to members of the faculty by implication any beliefs which they do not hold. As we understand it, the decision of the Board of Directors to deny to students this federal aid was made partially because one-ninth of the sum would be provided by Bryn Mawr as well as on the fact that Bryn Mawr would be responsible for administration of the oath and affidavit; on principle, College monies would not be used to support a disclaimer affidavit. We fully endorse this position.

On the other hand, we feel that the issues involved here are fundamental to our much-touted liberties under the Bill of Rights, and necessarily to academic freedom as well. The Mundt amendment seems another instance of the government by peril, real or supposed, which became critical in the McCarthy era and survives in such institutions as the loyalty oath required in order to obtain a passport and security clearance requisite for employment at the United Nations. For these reasons we do not think that the opposition has been strong enough or sufficiently explicit, although we cannot ask that the College itself make statements contrary to the convictions of a single faculty member.

CALENDAR

Thursday, February 12:

8:30 p.m. Common Room. Dr. Leo Spitzer, Professor Emeritus of Romance Philology, Johns Hopkins University, will give the Class of 1962 Lecture on "Courtly Love."

8:15 p.m. Roberts Hall, Haverford. The second in the William Pyle Phillips Lectures in Biology will be given by George E. Palade of the Rockefeller Institute and Paul C. Zamecnik of Harvard University. Topic: Protein Synthesis.

Friday, February 14:

8:30 p.m. Goodhart. Dress Rehearsal of Hot Tamale and Radnor Open House.

8:15 p.m. Clothier Memorial Hall, Swarthmore. Concert by Swarthmore College Orchestra.

Saturday, February 14:

8:30 p.m. Goodhart. Freshman

Show. Dance in Gymnasium until 2:00.

Monday, February 16:

8:30 p.m. Ely Room, Wyndham. Claude Vigée, Professor of French and Chairman of the Department of Romance Languages and Literature, Brandeis University, will speak on "Contemporary French Poetry" in French.

Tuesday, February 17:

8:30 p.m. Ely Room, Wyndham. Grace Meade Andrus de Laguna, Professor Emeritus of Philosophy, will speak on "The Person and the Human Individual."

Wednesday, February 18:

8:30, Roberts Hall, Haverford. Lincoln College presents Bridget Boland's *The Prisoner*, sponsored by the Haverford College Drama Club. No admission charge.

New Trends in Ballet And Ballerinas

by Toby Langen

For the lay spectator, one of the most exciting aspects of watching the New York City Ballet is the opportunity to see three of the best ballerinas dancing today — Diana Adams, Melissa Hayden, and Patricia Wilde — in the most inspired and most truly modern ballet choreography of our time.

The New York City Ballet is an artistic organism that is in excitingly close touch with today. To watch a performance is not to be taken away into fairyland, but to have one's sense of being alive quickened and heightened, and to have one's fund of experience augmented. The repertoire includes ballets by Balanchine; Robbins, Bolender and Culberg to music by Stravinsky, Bartok, Tchaikowsky and Bach. Many of the ballets are danced in practice costume on bare stage, so that there is nothing to concentrate on but movement and music. Instead of relying on music that simply provides rhythm and cadence, Balanchine and the other choreographers have used as dance scores music which is great in its own right, and have thus been able to create works often more exciting than either movement or music could be alone.

One gets from the most successful

ful ballets in the repertoire the impression of order and sparseness which seems to constitute the modern idea of beauty. The music is often hollow, using only the bare bones of chords, allowing the listener's own ear to create a great deal of what is heard; the movement is an economy of motion which proportionately heightens the richness of each small gesture. Yet this idea of beauty does not do for new ballets on old themes, such as Balanchine's *Firebird* and *Swan Lake*: the sparseness of his idea has left the old ballets bereft of their richness, unfulfilled and gaunt. The ballets conceived and created in our own time, however, all pertain to today's artistic needs in a most satisfying and exciting way.

Most of the ballets are concerned

with exploring the range of human feeling. Some do it through "story" (as, *Orpheus and Medea*); some, more purely through pattern and gesture (as, *Serenade* and *Symphony in C*); and some, through experimenting with balance and position, in regard to emotion as well as to music and movement (as, *The Still Point* and *Agon*).

It takes artists of great maturity to interpret ballets such as these. If the dancer's understanding is not deep and intense, it cannot be communicated to the audience in sufficient measure to make the ballet comprehensible; for movement without the dancer's idiosyncrasy often means neither one thing nor another to the spectator. In the hands of some dancers a ballet may seem like an idea that did not quite come off; but danced by others it may be recognized as one of a choreographer's best works. Often a ballet seems to get better and better the more it is danced, as more and more is discovered about it.

It is upon the ballerinas of the New York City Ballet that most of the responsibility for interpretation falls. In classical ballet the male

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Editorial Footnotes

International — An event, which may well turn out to have more historical significance than the saw thrusts and counterthrusts of the Cold War, occurred in late January. This event, the announcement by Pope John XXIII of plans for the celebration of an Ecumenical Council of the Christian Church, received surprisingly little notice in the press. Yet such a Council, were it held, would represent a modern continuation of an apparently moribund Christian tradition and at the same time could be the latest and longest step toward the synthetic unity which the schismatic Christian Church now seems to be seeking.

The tradition of ecumenical councils began with the famous Council of Nicaea in A.D. 325 and continued through eighteen such councils down to the Council of the Vatican in 1869-70. The fixing of Church dogma has been the purpose of these gatherings of the leaders of the Church; thus the last Council proclaimed the infallibility of the Pope. The Councils were meant to encompass the "whole inhabited world" and by custom their decisions were binding on all Catholics. It is not to be presumed, however, that the proposed council would necessarily follow this pattern.

The Vatican release would seem to indicate that the first business of a Council would be the problem of the disunity of the Christian Church. Major lines of division separate the Roman Catholic, the Orthodox, and the Protestant branches of Christianity. Evidently, the Council would aim principally at the reconciliation of the Roman Catholic and Orthodox Churches, whose split dates to the Roman Empire and became irreparable in the eleventh century.

The head of the Orthodox branch at the present time is the Greek churchman Athenagoras, who made

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Notice

"The Religious Situation of the American College Student" will be the subject of a discussion led by Mr. Don F. Colman, adviser to the Bryn Mawr-Haverford S.C.M. this Sunday afternoon at 4:00 p.m. in Converse House, Bryn Mawr Presbyterian Church.

Resurgent Morality and the "Saturday Review"

by Betsy Levering

Perhaps the most curious popular periodical on the stands today is the *Saturday Review*. Only to place it among its fellows and you will see what I mean: it has points of contact with periodicals as diverse as the *New York Times Book Review*, *Time*, *Harpers*, *Scientific American* and the *Progressive*, yet is drastically unlike all of these. Once an adequate and somewhat staid compilation of reviews of books and the lively arts, SR has dropped the limiting word "Literature" from its title and has plunged into Science, Travel, Politics, Chess, Photography, and (most recently) Economics, without relinquishing its old functions nor neglecting to fan the poetic controversy at intervals.

However, it is not this amazing vigor and heterogeneity of interests which finally distinguishes the *Saturday Review*. It is rather set apart from every other sophisticated periodical by a crusading spirit.

The distinguishing characteristics of this "crusading spirit" are two: first, that its objects are broadly humanitarian and not necessarily well-defined; second, that

its predominant tone is set by a strong secular morality. By the first I mean that, unlike *Time*, whose business is to get Republicans elected, or the publications of the White Citizens Council, the *Saturday Review* is not the organ of a cause. Nor is it the organ of either the cluster of causes around the word "liberal" or the word "conservative". The incidents and situations upon which it seizes for comment or action are rather illustrations of an attitude it would promulgate than ends in themselves. By the second I mean that the frame of reference in which the editorial *Saturday Review* operates is not say, the maintenance of Western supremacy or the preservation of civil liberties, but an Eighteenth Century morality. This morality incorporates a Supreme Being, who is assumed but kept pretty well out of the picture, and natural law ideas of the intrinsic dignity and worth of human life.

In this framework, then, the *Saturday Review* has taken some interesting positions and surprising actions. It has, for instance, engaged in humanitarian projects pure and simple. Several years ago, the magazine labored to bring

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Japanese Plays Influence Yeats

by Allison Baker

"The Influence of Japanese Noh-Plays upon the Symbolist Plays of W. B. Yeats" was written by Ryoko Suetsugu, a former graduate student at Bryn Mawr. She gives enough background and technical explanation to make her subject comprehensible to the layman, and develops on this base a very complete and interesting study

of it. Miss Suetsugu points out that Yeats' early plays, grounded in the Irish nationalistic movement, did not combine lyricism satisfactorily with theatrical effects. Often they are dramatic poems, without enough action to make them effective on the stage. Yeats realized this, and made constant experimental attempts at improvement. Some of his earlier plays he rewrote for stage production, with varying degrees of success.

He also tried changing his subject matter, relying more heavily on comedy and folklore; and in some plays disregarded theatrical effect entirely in an attempt to express his principles and ideas directly. In this way, even before his acquaintance with Noh-drama, Yeats was developing his own somewhat similar forms.

Miss Suetsugu goes on to explain the characteristics and forms of Japanese Noh-drama. It originated as ritual and ceremonial dance and music, and its development is parallel to that of the Japanese culture and social system.

It is interesting that Yeats, who

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Notices

By popular request, Ruth Metzger, pianist, from Curtis Institute, is returning to play for Arts Forum on Wednesday, February 18. The concert will be given in the Ely Room, Wyndham, at 7:30, and is to consist of sonatas by Bach, Beethoven, and Schumann.

If you have any deathless prose or poetry, published or unpublished, or even something still burning to be put on paper, don't forget that it might win you \$50 in the Katherine Fullerton Gerould Prize competition. It must, however, be original work written since June of 1958. Details will appear in a later issue of the *College News*.

Malin Lectures On Free Speech; Considers Mass Media Important

In a lecture sponsored by Dr. Roger Wells, Chairman of the Political Science department, Patrick Murphy Malin, Executive Director of the American Civil Liberties Union, spoke on "The Next Twenty-Five Years of Free Speech, Due Process and Equal Protection Under the Law."

The freedom of speech which concerned Mr. Malin was the kind of freedom mentioned in the Constitution. The main problem that he foresees for the future is getting correct and uncensored information to the mass media. He stressed the importance of the newspapers' giving fairly complete information from the government agencies to the people, while still permitting those agencies to function with a certain amount of privacy.

Radio, TV Problems

Mr. Malin also expressed concern about the fact that neither radio nor television was using its facilities to the greatest advantage. He does not believe that the controversial problems of the day are being presented to the voters. The partisanship of radio and television stations which can be seen during a political campaign emphasizes the difficulty of running a privately owned industry and still communicating current ideas to the people without bias.

Mr. Malin predicted a more severe testing of religious toleration to come in the next twenty-five years and, more important, the effect of this on the educational process. The number of those who have religious affiliations has risen and the conflict among the different churches about religion in schools is becoming more pronounced. Because religion is treated in the Constitution as a private exercise of judgment this problem will have to be dealt with by the people and will be more difficult to solve.

"Due Process" Discussed

In regard to "due process," which Mr. Malin defined as the formal channels of freedom which are set down in advance and regularly used, the main problem will be the intervention into the privacy of people of instruments of government attempting to carry out their duties. Mr. Malin mentioned the fact that what he called "enabling acts" have given the federal agencies increasing power of investigation. Wiretapping and the treatment of juvenile delinquents and the mentally ill were cited as being the primary manifestations of the deprivation of due process of law.

The main source of the problem of equal protection under the law, which was defined as equal only before the law and not in character or personality, comes from the treatment of alien groups, American Indians, and Negroes. Although the most recent emphasis has been on the judicial decision about school desegregation, other groups beside the Negroes are also in need of attention and equal protection. Immigration laws and local discrimination aggravate the alien

Annual Dance Held For Staff

Among the season's most gala events is the annual Maids and Porters' Dance, held this year on Saturday, February 7, in the gymnasium.

Under a canopy of red and white streamers, to the rousing tunes of John Whittaker and his band, and while raspberry punch flowed like wine, the merriment proceeded. Students decorated, handed round refreshments and distributed programs, but the dance was for the dancers, Cupid presiding.

problem, and our lack of concern for the rights of the Indians breeds unfair treatment.

Dr. Wells introduced Mr. Malin and gave some of his former occupations which include a professorship in Economics at Swarthmore and the Vice-Directorship of the Intergovernmental Committee on Refugees. He also mentioned Mr. Malin's wide traveling experience and the honorary degrees of Doctor of Laws given him by Swarthmore College and Howard University. The lecture was followed by a question and answer period.

A Brief Excerpt From 'King John' To Be Repeated

The Philadelphia Arts Festival is scheduling ten minutes of Shakespeare's King John on their program "Youth Looks At Drama" of February 13. Some of the original cast may be unavailable, but the re-creation will be as complete as circumstances permit. It will be performed at Temple University in full costume, and perhaps even with the playing-card sets.

The excerpt which has been chosen is one of intense dramatic interest, and may be difficult to convey to the audience without any build-up. It includes the scene in which King John tells Hubert to kill Arthur, and the following one in which King Philip, Lewis and Constance express their various griefs, and Pandolph sees the mixed effects of England's victory.

Jane Parry, who plays Constance, pointed out the effective sequence of O-sounds with which the two selected scenes join together. In Scene 3, Act 3, King John sweeps off the stage, shouting: "On towards Calais, ho!" King Philip then opens the next scene with: "So, by a roaring tempest on the flood..."

The plot at the point where the excerpt begins is in the midst of intricate unfoldings which depend on their causes and effects, and the violent emotional state of most of the characters, especially Constance, may be difficult for the actors to achieve, directly plunging into such a climax. However, many who remember the excellence of King John's performance last semester will want to get another glimpse of it, no matter how abbreviated.

Graduate Student: On Yeats

Continued from Page 2, Col. 5 wrote his early plays for universal appeal among the Irish people, should eventually have turned to this traditionally aristocratic form and created drama for a very select public.

Noh-drama raises a expression from a personal to a symbolic level. Its staging is intimate, its plot simple, and its emotion sublimated into bodily movement through the use of masks and dance. Music and dance, its two basic media, appeal either jointly or alternately to the eye and ear of the public.

Comparison of Temperaments

Yeats' affinity to this Japanese art form is racial as well as individual. Miss Suetsugu notes a basic similarity between the Celtic and Japanese temperaments. Both are imaginative in their interpretation of the natural and spiritual worlds, and place great emphasis on emotional expression. Yeats had a particularly strong inclination towards ritual and symbolism, and was interested in lyricism and rhythm. All of these are basic ele-

Arendt Lecture

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man's actions are inspired by this principle, or goal, will he have liberty. It is from this premise that the Greeks derived their analogy of government as a performing art. In fact, the very root of the word "politics," the Greek term for market place, connotes action or performance. The Greeks, and later Machiavelli judged the virtuosity, or technical skill, of this action to be freedom.

Politics is concerned, also, with the maintenance of life, and it follows from this that courage is a cardinal political virtue; it is, moreover, the primary human quality because it guarantees all others, and imparts to man the lack of concern for life which is vital for the attainment of world freedom.

The failure of the ancient philosophers to associate freedom with politics is due in part to their denial of Free Will. It was only after Paul discovered this phenomenon of the personality that philosophy could embrace political freedom.

The Greeks failed to discover the will, although they saw self control, itself clearly a product of the will, as a primary virtue and requisite to leadership. It was by contemplating its impotence rather than its power, an impotence resulting from man's inner conflicts, that Paul discovered this will which now has become almost synonymous with will to power, the roots of tyranny. Freedom thus become sovereignty; it is this which is the most pernicious effect of the philosophical definition of politics.

Freedom is created with every new beginning; thus, to be born is to be free. All that is new and unexpected partakes in the miraculous; the coming into being of the earth and evolution should accurately be classed as miracles. Man has the capacity for performing miracles, and it must not be considered superstitious to be prepared for them in politics. The greatest danger of totalitarianism is that it can preclude these miracles; stop natural processes, institute long periods of stagnation. "Today," says Dr. Arendt, "Human freedom depends upon the capacity of man to perform miracles, to bring about the unexpected as a reality."

Engagements

Jan Aschenbrenner '59 to Donald Winter.

Nancy Cline '59 to Robert Lindeman.

Ruth Deitelbaum '59 to Sheldon H. Brown.

Anne Hull '60 to Francesco Carlo Gallatin Tito Beuf.

ments of the Noh-play.

Although Yeats saw with remarkable intuition the essence of the Noh form, his actual knowledge of it was incomplete. It was derived entirely from English translations of the plays, and from his acquaintance with Ezra Pound and several Japanese friends.

Yeats Evolves Variation

Yeats' use of the Noh-drama in his own playwriting was at first in the form of almost direct re-creation or imitation. Later, however, he evolved some variations of the type which enabled him to incorporate in it beautiful lyrical speech and the dramatic conflict of philosophical problems.

Miss Suetsugu's comparative study of culture is fascinating in its subject matter as well as its exposition. Although the study is complete in itself, part of its virtue for the uninformed reader is undoubtedly that of stimulating further investigation of the plays under discussion.

The essay was published in "Comparative Studies of Culture", Vol. 5, on December 10, 1958.

"Poetry in France" Panel

Continued from Page 1, Col. 1

French poetical theory in the period from the eighteenth century to Baudelaire.

The panel members are M. Vigée, Mrs. Michels, Mr. Lattimore, Mr. Nahm, and M. Maurin. M. Maurin explained that the reason that members of the panel are predominantly from the Greek and Latin departments is that the topic of Miss Gilman's book, particularly as it concerns the eighteenth century, is very much influenced by Greek and Latin Poetics. The book itself does not treat the sources of its ideas, therefore the discussion may deal with them rather fully.

The panel, M. Maurin surmised, will probably use Miss Gilman's book as a springboard, and enlarge the discussion to one on the idea of poetry in general. M. Vigée and Mr. Lattimore, the two poets on the panel, will be able to contribute from their own creative experience. In fact, the most exciting aspect of

the panel discussion seems to be that no one is quite sure what will emerge from it.

At 8:30, in the Ely Room of Wyndham, M. Vigée will speak on three French poets of today—Ives Bonnefoy, Philippe Jaccottet, and Claude Vigée himself. M. Vigée will probably read selections of poetry as well as speaking about the poets.

Editorial Footnotes

Continued from Page 2, Col. 3

a conciliatory gesture on the ascension of Pope Pius XII, but was rebuffed. Said he, "It is a tragedy that religion cannot make peace within its own family. How can the spiritual world face conflict with the materialistic world when it cannot agree within itself? Religion is behaving in a criminal fashion. It is at war inside Christendom." The prospects for renewed cooperation between the Catholic and Orthodox traditions, then, seem good.

The role that Protestant leaders would play in the prospective Council is as yet a matter of conjecture. Protestantism is, of course, by no means unitary in itself, but has been subject in the last three hundred years to division and subdivision, to fragmentation and to internal conflict. However, the creation of the World Council of Churches in 1948, with sixty denominations participating, has strengthened Protestant solidarity and is an important indication of the new faith in the old axiom, "united we stand, divided we fall."

It is unlikely that an Ecumenical Council will be held before 1961, and its details and functions are so unclear as to make hope and even conjecture premature. But even the rejuvenation of the idea of an ecumenical council is a landmark in the history of the Christian Church.

Campus—Fire is a problem perennial, and crowded institutions are peculiarly susceptible to major disasters, as last fall's Chicago school fire made vividly clear. Bryn Mawr has had three fires of its own in the last year and a half, in Goodhart, Park and the heating plant. None of these held, however, anything like the possibilities of tragedy should a fire start in a dorm. Students have the greatest part of the responsibility, and any calamity or threats which would lead to an adult awareness of the danger of blocking a narrow hallway with laundry or of using a hotplate in a room seem to us well worth reiterating time after time.

Arts Council's What's On

Feb. 12 (Thurs.): MARIAN ANDERSON, Concert—Academy.
Feb. 19 (Thurs.): PHILADELPHIA FORUM, Boston Symphony (Manch)
Feb. 28: (Thurs.): RENATA TEBALDI, Concert—Academy
Feb. 27-28 (Fri. & Sat.): PHILADELPHIA ORCHESTRA, Ormandy and Francoeur
March 2 (Mon.): Same as above
March 5 (Thurs.): PHILADELPHIA FORUM, The American Opera Society: MEDEA, with Eileen Farrell
March 6-7 (Fri. & Sat.): PHILADELPHIA ORCHESTRA, Ormandy and Gerard Souzay, Baritone
March 11 (Thurs.): MANTOVANI, Concert—Academy
March 12 (Thurs.): PHILADELPHIA FORUM, Van Cliburn. Note: Tickets signed for before Christmas were ordered then; further tickets are not available
March 13 (Fri.): PHILADELPHIA LYRIC OPERA CO., "La Traviata"
March 13-14 (Fri. & Sat.): PHILADELPHIA ORCHESTRA, Ormandy and John Delancie, oboe
March 20-21 (Fri. & Sat.): PHILADELPHIA ORCHESTRA, Ormandy
March 26 (Thurs.): PHILADELPHIA FORUM, Zara Dolukhanova, Soviet Coloratura Mezzo
March 27-28 (Fri. & Sat.): PHILADELPHIA ORCHESTRA, Ormandy and Serkin
March 30 (Mon.): Same as above
April 3-4 (Fri. & Sat.): PHILADELPHIA ORCHESTRA, Ormandy
April 10-11 (Fri. & Sat.): PHILADELPHIA ORCHESTRA, Ormandy and Erica Morini, Violinist—Russian Program
April 17-18 (Fri. & Sat.): PHILADELPHIA ORCHESTRA, Ormandy Baritone, "The Damnation of Faust"
April 20 (Mon.): Same as above
April 24-25 (Fri. & Sat.): PHILADELPHIA ORCHESTRA, Request Program
Feb. 13 (Wed.): Ruth Metzger, Pianist from Curtis Institute—Ely Room (Arts Forum)
Feb. 20 (Fri.): "Les Enfants du Paradis"—Goodhart (French Club)
If unable to use your ticket to a Philadelphia Orchestra Monday concert, or want one, see Bulletin Board

Bryn Mawr Refuses Federal Grant On Basis Of Loyalty Oath Clause

Bryn Mawr, Haverford, and Swarthmore Colleges have refused to participate this year in the program of Federal loans to undergraduate students established by the National Defense Education Act of 1958, registering their objection to the provisions of the Act requiring an "anti-subversive" affidavit and a loyalty oath.

The clause in question, Title X of the Act, now known as the Mundt Amendment, states:

"No parts of any funds appropriated or otherwise made available for expenditure under authority of this Act shall be used to make payments or loans to any individual unless such individual (1) has executed and filed with the Commissioner an affidavit that he does not believe in, and is not a member of and does not support any organization that believes in or teaches the overthrow of the United States Government by force or violence or by any illegal or unconstitutional methods, and (2) has taken and subscribed to an oath or affirmation in the following form: 'I do solemnly swear (or affirm) that I will bear true faith and allegiance to the United States of America and will support and defend the Constitution and laws of the United States against all its enemies, foreign and domestic.'"

The presidents of other colleges and universities have protested this amendment as well, among them Dr. Nathan H. Pusey of Harvard, Dr. A. Whitney Griswold of Yale, Princeton's Dr. Robert F. Goheen, and the presidents of Bates, Bowdoin, Colby, and Colgate. Only Bryn Mawr, Haverford and Swarthmore, however, refused the aid outright. Grants to the other institutions which were among 1,227 colleges and universities receiving \$6,000,000, were announced last week.

On record as opposing the amendment, or either the loyalty oath or the disclaimer affidavit are the American Association of University Professors, the Association of American Colleges Commission

SCM Conference Offers 'New Man'

The concept of the "new man" in today's society will be the theme of the Bryn Mawr-Haverford Student Christian Movement's weekend conference to be held in Radnor, Pennsylvania, on February 20-21. Dr. Julian Hartt, Chairman of the Department of Religion at Yale University, will act as the conference leader and give three addresses on the topic "Christ and Anti-Christ: Images of the New Man."

Dr. Hartt, who received his Ph.D. in religion at Yale, has been at the Divinity School there since 1948. His interests, however, extend beyond his field of philosophical theology into (among others) the realms of politics (Dr. Hartt ran for the state legislature in 1954) and the ontology of art.

According to Don F. Colenback, the adviser to the SCM, the theme of the conference, that of the "new man", is certainly not limited to the Christian Faith. He notes that while St. Paul speaks "of the 'new creature in Christ,' Milton Mayer speaks of 'the Soviet's new man,' Djilas writes about the 'new class,' Julian Huxley hails the 'new science.'" He adds, furthermore, that it is hoped that the "spirit of the conference will be one of vigorous inquiry, recognizing the force of each of the images of the New Man characteristic of our culture."

Registration for the conference will take place within the next week. All interested students and faculty are invited to attend.

on Academic Freedom, and Secretary of Health, Education and Welfare Arthur Fleming. To date, three bills have been introduced in the House seeking to eliminate or amend Title X. Similar movements are afoot in the Senate. On January 29, Senators Kennedy (D-Mass.) and Clark (D-Pa.) introduced a bill which would strike out the controversial provisions in the Act.

The affidavit and oath were written into the Act on the Senate floor by Senator Karl E. Mundt (R-S.Dak.) last summer during the adjournment rush. It appears to have gone through conference without much debate.

Ballet

Continued from Page-2, Col. 5

dancer has always had a small range of movement. Although Balanchine and some of the modern dancers who have choreographed works for the New York City Ballet have set the male dancer largely free of the restrictions of the past, there is still no single ballet that depends on the male lead as much as Medea, for instance, or Allegro Brilante or the Sylvia Pas de Deux depends on the ballerina. In ballets like The Still Point and Agon the boys and girls each have a large part of the interpreting to do, and in these ballets the male dancers in question (Jacques d'Amboise and Arthur Mitchell) reach the high points of their careers so far. But these are exceptions: the performing success of any given season depends for the most part on the ballerinas.

Events in Philadelphia

THEATRE:

Sweet Bird of Youth—William Goldman is presenting this play at the New Locust Theatre. It had its premiere performance on Monday, February 9.

First Impressions—This new musical opened at the Forrest on February 10. Polly Bergen, Farley Ganger and Hermione Gingold have starring roles.

Fair Game—Leo Fuchs is playing the leading role in this dramatization being presented at the Ogontz. It opened on February 9.

FILMS:

Up Periscope—James Garner and Edmond O'Brien open at the Goldman Theatre on February 11 in this adventure film.

The Roots of Heaven—Errol Flynn, Juliette Greco, Trevor Howard and Orson Welles continue to play at the Viking.

Black Orchid—This Paramount picture stars Anthony Quinn and Sophia Loren at the Arcadia.

Some Came Running—The Randolph is featuring this film with Frank Sinatra, Dean Martin and Shirley MacLaine.

The Inn of the Sixth Happiness—China is the setting for this moving drama starring Bergman, Curt Jurgens and Robert Donat, playing at the Fox.

The Philadelphia Museum of Art is presenting a Regional Exhibition of painting, prints and sculpture. Fritz Janschke, resident artist at Bryn Mawr, will have one of his works on exhibition there.

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BMC Grad School Declares Awards; Many Available in Math and Science

The Graduate School of Bryn Mawr College announces a wide range of fellowships and scholarships for the 1959-1960 academic year, with many awards open to men as well as to women.

The College offers work leading to the M.A. and Ph.D. in all departments in the arts and sciences. There is also a two-year program leading to the degree of Master of Social Service under the Department of Social Work and Social Research.

Women are eligible for fellowships of \$2050 and scholarships amounting to \$1350 each. These include work in the sciences, languages, and social sciences and the humanities. Some scholarships are also open to male applicants. Both men and women may qualify for a number of posts at the College as research and teaching assistants in the sciences, mathematics, psychology and social work.

Two fellowships in the amount of \$2050 and three scholarships of \$1350 are offered to men and women under the Bryn Mawr Plan for the Coordination of the Sciences, with interdepartmental work in the natural sciences, in such fields as biochemistry, biophysics, chemical physics, geochemistry, geophysics and psychophysics.

In addition, three special schol-

arships will be offered in the field of science and mathematics. The Helen Schaeffer Huff Memorial Research Fellowship, with a maximum stipend of \$3200, will be awarded to a woman for a year of research work in physics or chemistry. The fellowship is normally given to a candidate who holds a Ph.D., to enable her to do post-doctoral work. In mathematics, the Emmy Noether Fellowship with a minimum stipend of \$1600 is offered to a woman who has shown marked ability to do research.

Open to both men and women is the International Nickel Company Fellowship in the amount of \$3000 (renewable for one year), to be given for graduate work in one or more of the sciences or mathematics in preparation for a teaching career. The holder will be expected to spend at least two-thirds of his time on graduate study and the remainder teaching in one of the secondary schools in the neighborhood.

To apply for a fellowship at Bryn Mawr, a student must have completed one year of graduate work and for a scholarship, must hold an A.B. degree or its equivalent. Applications for awards must be received by March 2, 1959.

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Lewis: On Art and Religion

Continued from Page 1, Col. 2
but as art develops it does not have to be discernably more complex. Religion depends on imaginative ways of perpetuating and bringing out its significance. The real problem today in religion is not the manufacturing of new symbols, but of adjusting the old forms to meet the need at the moment. They should be changed in a subtle way. It requires more than the spontaneous generation of form out of form. New forms cannot be created without new creative experiences to illuminate them. There is an absence of new experience in the world. We are realists because we are aware of new and alarming situations in the world, yet we may view this scene with obtuseness. "We do not draw our new experiences together into the per-

spective, which can make them artistically and religiously significant." We must take the art of the past and bring it to the pure present and erect new art forms to illuminate the present world. The artist, like the religious person, is a moralist. His morality may not be conventional, but with the artist's illumination and in his absorption of creation he presents the real nature of the world and the claims it makes on the world. Through him we are able to view it with greater perspective. Religion is the merging of symbols and imagination not present in art itself. Art needs only symbols of experience to know the finite environment. It is the comprehension of the created world and God's relation to it. Religion doesn't require the cultivated tech-

Vaux Collection Acceptance

Continued from Page 1, Col. 5
Dr. Mason, whose task of speaking to an audience composed of both experts and know-nothings was not an easy one, described with the use of slides meteorites, which are what he called outer space's missiles to us. He said that the meteorites were probably derived from a now-extinct extra planet whose orbit was between Mars and Jupiter; it was formed, judging from evidence of the meteorites, about 4½ billion years ago or about the same time as the earth, and shattered soon afterwards. Dr. Mason pointed out that besides being similar to the earth in time of formation, there is every reason to believe that the extra

planet had essentially the same composition as the earth; thus, much can be learned of our own planet by observation of the samples of another which we get in meteorites. On this topic, Dr. Mason showed that meteorites might be classified as irons, stony-irons, or stones depending upon whether they came from the core, mantle, or crust of the planet. There is still a lot of work to be done in collecting and analyzing meteorites, said Dr. Mason. He pointed out some of the difficulties involved in distinguishing meteorites from other stones in rocky areas, "whereas any stone in Kansas attracts attention." After the lecture the audience went from the biology lecture room to the mineralogy rooms where the collection was being dis-

played. Since an actual unveiling of several rooms of specimens would require a rather large veil, the occasion went without yanking a bit of cloth from something, but Saturday did mark the first time the collection was available for observation. The minerals themselves were on display in boxes with cellophane stretched across the top, and the visiting geologists wandered between rows of them, fondly patting the boxes of favorite specimens and comparing them with their own at home. Some of the younger set were competing to show each other the prettiest minerals, while the more advanced geologists broke into groups for technical discussions. Among the experts were George Vaux and Henry Vaux, sons of the collector, who presented the collections to the College.

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Resurgent Morality and the "Saturday Review"

Continued from Page 2, Col. 4, 5 to this country for plastic surgery and medical care a number of Hiroshima Maidens disfigured by radiation burns. This project, which caught the popular imagination and touched the popular conscience, was highly successful and has led to a similar endeavor in recent months.

This time the Saturday Review, with contributions from its readers, has brought upwards of thirty of the Ravensbrook Lapins to the United States for surgery and medical attention. The Lapins, as the name suggests, were Polish girl guinea-pigs for Nazi medical scientists during the war; they suffered operations on healthy tissue, bones broken to insert bits of glass in the marrow. Never granted reparation by the post-war German government or given restitutive medical care, they will,

hopefully, be provided with both by the Saturday Review.

Along political lines, one stand the Saturday Review takes is famous, perhaps by virtue of mere repetition: the position that war must be eradicated through organization and arms control. For SR—or rather, perhaps, for its editor, Norman Cousins—black is black and white is white so far as this matter is concerned. In the Atomic Age, so the reasoning goes, war has become unthinkable; even to contemplate it is a sin against humanity and perhaps against all life on earth. The only way to avert off disaster is to push continually for disarmament and a United Nations with police powers. The impetus for this push must come from an awakening and resurgence of a moral sense in the general public, an awareness of present and prospective criminality.

In a similar vein, Norman Cousins has led the battle against atomic testing, both in the pages of the Saturday Review and as a charter member of the Committee for a Sane Nuclear Policy.

Along with these projects and distinct editorial leanings have gone a number of articles under "SR Ideas" relating "Politics and Morality" (Adlai E. Stevenson in the February 7 issue), science and religion (Warren Weaver, "A Scientist Ponders Faith", January 3) and so forth.

In this approach and outlook the Saturday Review is unique, so far as I know. In a time of hard, unoptimistic realism, an eminent, highly respectable magazine is conducting an idealistic campaign reminiscent of an earlier, more sanguine generation in our century. This is a fact peculiarly worthy of note.

Mrs. Marshall Speaks at Assembly

Continued from Page 1, Col. 3 after the war, the increase in enrollments meant that facilities had to be expanded, and money raised for them.

Other problems besetting the college president—and here Mrs. Marshall's source was a book by a college president—include reactionary Board members, students whom he never gets to know, and even, Mrs. Marshall added regretfully, deans left over from the last administration. This pessimistic view of the president's life was not one with which Miss McBride would agree, she thought.

In order to speak of Miss McBride without "sounding like an obituary," Mrs. Marshall again made use of quotations. One was from the speech made by Marion Edwards Park in 1942, when she announced

to the college that a new president had been found. The other, at the opposite end of Miss McBride's term at Bryn Mawr, came from a recent College News editorial extending the college's best wishes for her sabbatical. Mrs. Marshall, for her part, is already looking forward to the beginning of next year, when Miss McBride will have returned, and she can go back to the Dean's Office.

Notice

Leo Spitzer, Professor Emeritus of Romance Philology at Johns Hopkins University, will deliver the Class of 1902 Lecture on Thursday, February 12.

The lecture will take place in the Common Room in Goodhart Hall at 8:30 p.m. Professor Spitzer's topic will be "Courtly Love."

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